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The Adrian Hope Family

Benjamin West.

Painting by Benjamin West.

THERE has been hung in the Allston Room a portrait group recently purchased from the Abbott Lawrence Fund. It was painted in the year 1802, when for the second time West was elected President of the Royal Academy.

The picture has not the unity of design of the Copley Family, to compare it with a neighboring picture, nor its atmosphere and color, nor its distinguished descriptive power; it has a sentiment of its own, nevertheless, and without being masterly, its painting is pleasant and consistent.

The family is that of Adrian Hope, who lived at Sydenham in Kent, perhaps in the house of which a model appears in the picture. The father and mother, their son and his wife and five children, are ranged in a line behind a table on which are plans and books passably well bound and very brightly rendered. In front, against the table is the portrait of the grandfather, we may suppose, and in the background a picture of ships. The current taste for classical objects is illustrated by the "Etruscan" vessel on its pedestal to the left and by the metal goblet on the table which reproduces vaguely the scene from a marble vase in the Naples Museum — Hermes carrying the infant Bacchus to the Nymphs. The attitude of the little girl who is supported by her brother in a pose borrowed from the antique was suggested also by the same fashion.

West, the most successful of the early American painters (born, Pennsylvania, 1738), has been represented hitherto in the Museum by his "King Lear." That is one of the many ambitious works he produced in accord with the prevailing taste of

a century ago, but which to-day have less charm for us than his simple records of everyday life. He will be remembered more pleasantly by this portrait of unaffected people than by his imaginative work, which is academical and turgid.

Chinese and Japanese Department.

HOKKE MANDARA.

A NUMBER of paintings with Buddhistic subjects have been introduced into the Japanese Cabinet. The full list is published under Objects Newly Installed. The visitor is invited especially to examine the one numbered 15. Its importance is attested by an inscription on its back, of which the following is the translation:

"The Principal Mandara of Hokkedo.

"This mandara represents the sacred mountain and is a real Indian painting. Because that part of it which lay below the Seat of Sakya has been destroyed, perhaps owing to natural decay or through the cutting off of pieces by different people, it having remained in its present state for unknown ages, therefore, now, in March, the 4th year of Kiuan (1143) we have ordered Chinkai, Iko-Daihoshi (clerical title), a monk of this temple, to repair it. We have done this because of the skill in painting which he has inherited from his family.

"We inscribe these particulars that posterity may not be misled."

Kwanshin.
Betto Homu (Director of Temple Affairs).
Gondaisojo (Junior Archbishop)."

This picture, as the inscription relates, is evidently the upper part of a large mandara representing the Sakya Trinity, surrounded by Devas, Bodhisatvas, and Monks, in the midst of a landscape representing the "Eagle Peak," where